

204     ^MILB ZOLA, NOVELIST AND  
REFORMER

volumes: first " Les Komanciers  
Naturalistes,"\* a series of  
papers on Balzac, Stendhal, Flaubert,  
Daudet, and the  
Goncourts, to which was added the much  
discussed review  
of contemporary novelists; secondly, "  
Documents Littd-  
raires: Etudes et Portraits,"<sup>2</sup> in which  
will be found  
papers on Chateaubriand, Hugo, Musset,  
Gautier, George  
Sand, Dumas  *fils*, Ste.-Beuve, contemporary  
poets such as  
Leconte de Lisle, Baudelaire, Banville,  
Oatulle Mendes,  
Diers, Anatole France, Mallanne', Herddia,  
Coppe"e, Bouchor,  
Eichepin, and Sully-Prudhomme ; and critics  
such as Taine,  
Pontmartin, Levallois, Babou, Barbey  
d'AureVilly, and  
Sarcey, with some curious notes on Buloz, the  
founder of  
the famous "ReVue des Deux-Mondes." Next  
there came  
"Le Naturalisme au Theatre," divided into  
two sections,  
theory and example; the former including  
papers on the  
special gift alleged to be necessary in all  
writers for the  
stage, on acting, costumes, scenery, government  
subventions,  
etc.; and the latter running through the  
whole scale of  
the playwright's art, tragedy, drama, comedy,  
vaudeville  
and pantomime, with selections from the  
many articles  
which Zola had written as a dramatic critic  
between 1876  
and 1880. Finally there was a fourth  
volume entitled,

"Nos Auteurs Dramatiques," in which  
plays by Hugo,  
Augier, Dumas *filz*, Sardou, Labiche, Haldvy,  
Gondinet,  
Pailleron, D'Ennery, Barriere, Feuillet, and  
others, were  
analysed and  
discussed.<sup>3</sup>

<sup>1</sup> Charpentier, 18mo, 338 pages. Ten copies on Dutch  
paper. The con-  
tents first appeared partly in the "Viestnik Yevropi,"  
partly in "Le  
Voltaire."

<sup>2</sup> Charpentier, 18mo, 427 pages. Ten copies on Dutch  
paper. The con-  
tents of this volume also appeared originally in the "  
Viestnik Yevropi."

<sup>8</sup> Both volumes mentioned above were issued by  
Charpentier uniform with  
the previous one. Dumas *Jib*, whom Zola criticised with  
great severity in